PRICED

PAINTINGS
WATERCOLORS AND DRAWINGS

BY

George B. Luks

Property of His Estate

Sold by Order of

WILLIAM D. LUKS, *Executor*

Public Auction Sale
April 5 at 8 p. m.

PARKE-BERNET GALLERIES · INC
980 Madison Avenue · New York
1950

PRICED

SALE NUMBER 1146

FREE PUBLIC EXHIBITION

From Saturday, April 1, *to Date of Sale*

Weekdays from 9:30 *to* 5 · *Closed Sundays*

PUBLIC AUCTION SALE

Wednesday Evening, April 5

at 8 *p. m.*

EXHIBITION & SALE AT THE

PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · 76TH-77TH STREET

NEW YORK 21

TRAFALGAR 9-8300

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Sales Conducted by

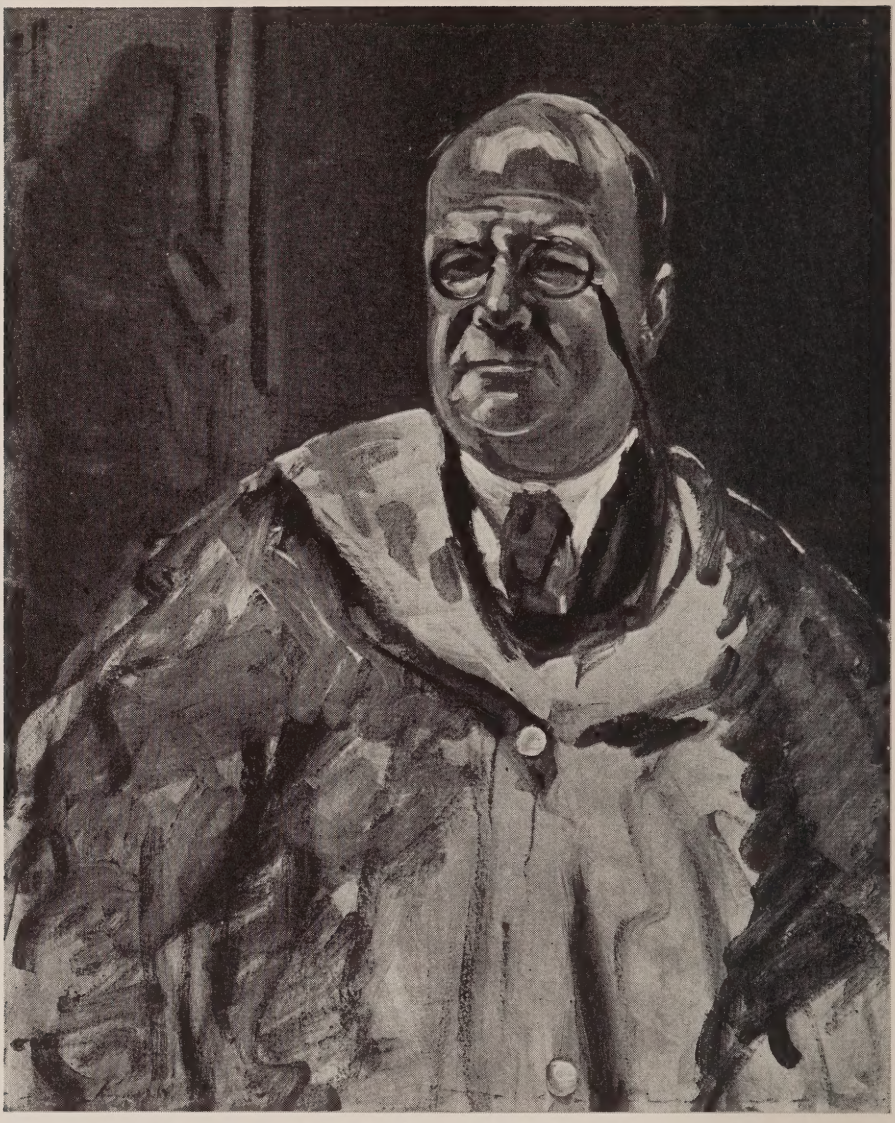
H. H. PARKE

L. J. MARION · A. N. BADE

H. E. RUSSELL, JR. *and* A. NISBET

1950

P3865



SELF-PORTRAIT BY THE ARTIST

[Property of the artist's family and not included in the sale]

NYM402-P1871

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NEW YORK · 1950

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The Parke-Bernet Galleries
Will Execute Your Bids
[MAIL • TELEPHONE OR TELEGRAPH]
Without Charge
If You Are Unable to Attend
the Sale in Person

PRICED CATALOGUES

A priced copy of this catalogue may be obtained for one dollar for each session of the sale plus the cost of the catalogue

PRINTED IN THE U.S.A.

DEC 6 - 1960 Gift of Parke-Bernet Galleries

PREFATORY NOTE

GEORGE BENJAMIN LUKS (1866-1933) was born in Williamsport, Pennsylvania, the son of a doctor; he studied at the Pennsylvania Academy of Fine Arts and at Düsseldorf, Paris and London, and on his return to America became one of the foremost rebels against the conventional American academic art of his time. He was an amateur prizefighter of some repute in his student days, and war correspondent and artist during the Spanish-American War; after the conclusion of peace he returned to New York and established a studio there, in which he began a long series of studies encompassing his boyhood life in the Pennsylvania coal mines and the results of his wanderings in New York's east side. These paintings, freely and brutally handled, and reflecting the impact of his powerful personality, had little in common with the accepted portraiture of his time; and in the year 1908 Luks became a member of the famous group of rebels known as "The Eight," which played a vital part in bringing contemporary American art into meaningful relationship with the school of Paris. He died in New York on the morning of October 30, 1933, at a time when his last picture, *The Fortune Teller,* which will be found in the present catalogue, was still uncompleted. In the course of his work he created a vast gallery of portraits and genre scenes drawn in part from the ranks of those who lived exposed to the raw stresses of poverty, and in part from the Corinthian world of sport and high living.

The present catalogue contains *all* the remaining work of Luks owned by his family which will ever be offered for sale. Under the careful supervision of a selection committee, all inferior material has been weeded out and destroyed; and the family have retained in their own possession only about a dozen oils and a few watercolors, largely of personal interest, which will not be placed on the market. This is, therefore, the final testament of the painter whose name will always be in the select list of those who contributed to the shaping of the lusty American scene in the first quarter of our century.

PARKE-BERNET GALLERIES, INC

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CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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PARKE-BERNET GALLERIES · INC

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Telephone TRAFALGAR 9-8300 *Cable* PARKGAL

HIRAM H. PARKE • *President*

ARTHUR SWANN • LESLIE A. HYAM • LOUIS J. MARION

Vice-Presidents

MAX BARTHOLET • *Secretary & Treasurer*

EVENING SESSION

Wednesday, April 5, 1950 at 8 p. m.

CATALOGUE NUMBERS 1 TO 90 INCLUSIVE

WATERCOLORS AND OTHER DRAWINGS

1. *THE SANDLOT*

A group of young boys in colorful shirts picnicking and relaxing on a hillock of sand, with dark shaded background. Signed at lower left GEORGE LUKS.
Watercolor: 11½ *x* 15½ *inches*

2. *LITHUANIAN WOMEN: TWO STUDIES*

Standing figure of a kerchiefed woman with little girl clinging and peering from her left side; and of a young girl with head turned to the observer and holding clasped hands to her bosom. Both signed below GEORGE LUKS, captioned and dated *Shenandoah, Pa.,* 1925.
Watercolor: 16 *x* 10 *and* 16 *x* 9 *inches*
Exhibited at the Lyman Allyn Museum, New London, Conn.

3. *WATERFALL* and *GUIDE FISHING: TWO NOVA SCOTIA SCENES*

A waterfall emptying into a rocky blue wooded pool; and a figure standing on a large boulder fishing a swirling deep blue stream. Signed at lower left and right respectively, GEORGE LUKS. *Watercolor:* 14 *x* 20 *inches*
Exhibited at the Rehn Galleries, New York

4. *VILLAGE OF ST. CLAIR, SCHUYLKILL COUNTY, PA.*

A row of houses and a church with central cupola crowned with a gold cross framed by a shack, in front of which two red-shawled women are standing, and by a large leafless tree; in the background, dark hills and a mine shaft. Signed at lower left GEORGE LUKS. *Watercolor:* 13½ *x* 19 *inches*
Third Exhibition of Watercolors and Pastels, Cleveland Museum of Art, Cleveland, O., 1926

5. *ACROSS THE INLET* and *MAINE ISLAND: TWO MAINE SCENES*

A cobalt blue lake dotted with white sailboats emptying into a narrow inlet with a boat docked at a boathouse; and an island with bleak gray houses and moored boats surrounded with blue water and other small islands. Both signed at lower right GEORGE LUKS. *Watercolor:* 14 *x* 20 *inches*

6. *THE HAYSTACKS* and *THE ORCHARD: TWO LANDSCAPES*

A field with a mauve-gray barn and three large yellow haystacks surrounded by dark green hills; and an orchard with green foreground and dark trees silhouetted against a bright orange red sky. Signed at lower left and lower right respectively, GEORGE LUKS. *Watercolor:* 14 *x* 19½ *inches*

7. *FISHING SCENE*

Two figures standing and sitting on a pier in the foreground, their backs to the observer, fishing in blue waters, with a green forest in the left distance. Signed at lower right GEORGE LUKS. *Watercolor:* 9 *x* 13 *inches*

8. *THE MINER*

Portrait head of a blond-haired and rough-faced miner with open collar, facing the observer; pale green-gray background. Signed at lower left GEORGE LUKS. *Watercolor:* 19 *x* 14 *inches*

Exhibited at the Public Library, Pottsville, Pa.

Sixth International Exhibition of Water Color Paintings, Art Institute of Chicago, Chicago, Ill., 1926

9. *NEW ENGLAND* and *PENNSYLVANIA: TWO LANDSCAPES*

A white-steepled New England church with strolling figures in a churchyard, against dark blue hills; and a hillside with the massed houses of a Pennsylvania mining town dominated by two bulbous-domed church towers and distant smoke-veiled mountains. Both signed at lower r'ght GEORGE LUKS. *Watercolor:* 14 *x* 20 *inches*

Exhibited at the Rehn Galleries, New York

10. *'HILLBILLIES', HADLYME, CONN.*

Figure of a blond-haired wild-eyed laughing girl seated with outstretched legs, on a bench and with fallen tumblers at her feet, a man sitting and leaning over her right shoulder; blue, red and white awning at upper left. Signed at lower left GEORGE LUKS. *Watercolor:* 20 *x* 14 *inches*

11. *CONNECTICUT RIVER: TWO SUNSET SCENES*

View of the Connecticut River reflecting dark woods on the opposite bank; and of Gillette's Castle, crowning a black wooded promontory under the sun-streaked red sky. Both signed at lower right GEORGE LUKS. *Watercolor:* 14 *x* 18½ *inches*

Exhibited at the Brooklyn Museum, New York, 1944

[NUMBER 12]

150

12. *COAL MINER*

Standing figure of a miner with head turned to left, wearing dark brown trousers and blue jacket; on his left arm hangs a lunch pail and bottle; chartreuse yellow background. Signed at lower right GEORGE LUKS.

Watercolor: 19½ *x* 13½ *inches*

[See illustration]

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13. *BEN MILLER*

Portrait of a florid-faced man at half-length, wearing a black vest and white shirt, sitting in front of a table spread with a white cloth and plates of food; black wash background. Signed at lower right GEORGE LUKS.

Watercolor: 14 *x* 10 *inches*

14. *CENTRAL PARK: THREE SCENES*

A nursemaid with baby in carriage and a red-capped infant rolling a hoop at her side while walking across the grass; a nursemaid with carriage and children strolling down a path with trees and skyscrapers in the background; and two nursemaids seated on a bench before a carriage containing a baby, other figures in the background. Signed at lower left and lower right GEORGE LUKS. *Chalk and gouache:* 13½ *x* 15 *inches*

15. *GILBERTON COW* and *MINE MULE: TWO ANIMAL STUDIES*

A black and white cow lying on a brown culm bank with black hills and a row of gray houses silhouetted against a chartreuse sky; and a standing brown mine mule outlined against a dark gray shack, a blue watering trough at the left. Both signed at lower left GEORGE LUKS.

Watercolor: 14 *x* 20 *and* 10 *x* 13½ *inches*

Exhibited at the Rehn Galleries, New York

16. *EVENING, NEW BRUNSWICK*

Landscape with a mauve-colored house in a black shadowed field, with clumps of trees outlined against a sunset blue sky with vivid horizontal bands of orange red. Signed at lower right GEORGE LUKS.

Watercolor: 14 *x* 19½ *inches*

17. *MINERS: THREE STUDIES*

Standing figure of a miner with arms crossed and flame burning from a lamp on his cap; two half-length seated figures with blue cliff background and distant view of mine shafts; and a standing profile figure of a miner reading a newspaper, with orchid wash background. Signed at lower right and lower left GEORGE LUKS. *Watercolor:* 20 *x* 14, 14 *x* 20 *and* 19½ *x* 13½ *inches*

18. *THE RACE TRACK*

In the foreground a paddock with horses and brilliantly garbed jockeys before the racetrack grandstand; a patchwork of fields on the distant hills. Signed at lower right GEORGE LUKS. *Watercolor:* 14½ *x* 19½ *inches*

19. *THE LOVE NEST*

An emerald green hilltop with a moonlit expanse upon which stands a small red house and dark trees outlining the horizon, under a wide midnight sky. Signed at lower left GEORGE LUKS. *Watercolor:* 13½ *x* 19½ *inches*

[NUMBER 20]

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20. *HOUSE IN THE WOODS*

A purple cabin set in thick woods, with a plowed field and small yellow house to the right, surrounded by deep forest; expanse of green field in the foreground and dark blue sky. Signed at lower right GEORGE LUKS.

Watercolor: 14 *x* 20 *inches*

Thirteenth Annual Philadelphia Water Color Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, 1932

Thirteenth International Exhibition of Water Colors, Art Institute of Chicago, Chicago, Ill., 1933

[See illustration]

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21. *NEW YORK VIEWS: FOUR SKETCHES*

A soda wagon on Watts Street with a group of gesticulating men; houses with colorful laundry on the roofs against a blue sky; the underarches of the Queensboro Bridge; and mothers and children on Spring Street beside overhanging awnings with red, green and white stripes. All signed GEORGE LUKS.

Watercolor and chalks: 7½ *x* 9½ *inches and* 10 *x* 7½ *inches*

22. *THE CANDY WOMAN* and *THE SAILOR: TWO FIGURAL STUDIES*

A stout woman wearing a white dress and maroon vest standing in a doorway, her left hand resting on door sill; and a standing figure of a sailor clasping a red dufflebag in his arms. Signed at lower right GEORGE LUKS.

Watercolor: 10 *x* 7½ *and* 6½ *x* 4½ *inches*

Exhibited at the Kraushaar Art Galleries, New York

23. *PARIS* and *NEW YORK: TWO SKETCHES*

An awning-covered outdoor *café* shaded by horse chestnut trees; and Central Park with a vista of the Heckscher Building. Signed at lower left and lower right respectively, GEORGE LUKS.

Watercolor: 14½ *x* 7½ *and* 10 *x* 7½ *inches*

OIL PAINTINGS

24. *MEXICAN BOY*

Head and shoulders of a black-haired little boy with black eyes, peering to the right, wearing a deep brown wrap with orange red collar; chartreuse green background. Signed at lower left GEORGE LUKS, and on back of canvas.

18 *x* 14 *inches*

25. *A MINER'S FAMILY*

On a door stoop a woman, wearing a pale blue skirt, mauve blouse and kerchief, and holding a child in her arms, stands behind the seated figure of a miner resting his chin in his left hand; to the right stands a little bare-footed girl in yellow dress. The background is the dingy facade of a miner's cottage. Signed at lower left GEORGE LUKS. 20 *x* 16 *inches*

26. *BUTTS*

Half-length figure of a young red-faced boy with shaggy black hair and dark eyes, holding a half-smoked cigarette in the right corner of his mouth; he wears a shabby dark coat. Signed at upper left GEORGE LUKS, and on back of canvas with title. 24 *x* 20 *inches*

Painted in 1928

First Baltimore Pan-American Exhibition of Contemporary Paintings, Baltimore Museum of Art, Baltimore, Md.

[NUMBER 27]

1000

27. *GIRL WITH DOLL*

Half-length seated figure of a brown-eyed little girl in brilliant orange red robe, tenderly clasping a flaxen-haired doll in white dress; shaded dark green background. Signed at lower left GEORGE LUKS. 24 *x* 20 *inches*

[See illustration]

28. *STUDY OF AN OLD FISHERMAN*

Head and shoulders of a ruddy-complexioned and white-haired old fisherman, turned to half left, wearing a gray cap and dark blue coat with pale blue shirt visible at neck; shaded blue and green background. 20 *x* 16 *inches*

29. *AFTERNOON TEA*

Three white-haired old women are grouped about a square table taking tea. All are wearing hats and dark blue and maroon-colored wraps; the central figure, bent over, serves herself from a white bowl and holds a piece of bread, the other two are holding teacups. Pale gray walls with two windows form the background. Signed at lower left GEORGE LUKS. 24 *x* 20 *inches*

30. *BOY WITH BLUE CAP*

Portrait of a little boy staring at the observer with his deep blue eyes, seated with tranquilly clasped hands and wearing a cobalt blue cap, and a brown-green scarf about his neck; black-brown background. 20 *x* 16 *inches*

31. *POVERTY HUMP, MAINE*

Seascape portraying an enormous mass of rocks, with an emerald green pool at its base, crowned with three bleak houses washed by spray from the dark blue sea, silhouetted against a stormy gray sky; in the lower foreground a moored orange boat from which two men are taking supplies, and at upper right a buoy with red flag. Signed at lower right GEORGE LUKS, and on back of canvas with title. 25 *x* 30 *inches*

Exhibited at the Kraushaar Art Galleries, New York, 1922

32. *THE PAWNBROKER*

From a dark brown background peers the head of an old man in black cap, his face almost completely concealed by a flowing white beard. Signed at lower right GEORGE LUKS, and on back of canvas. 24 *x* 20 *inches*

33. *NEW YORK NOCTURNE*

A meeting of two women dressed in peasant style, one with white apron, pale blue blouse and red head kerchief, the other clad in black, standing on a sidewalk conversing before dimly lit store windows below tenement apartments. In the deserted street may be seen a pushcart in the lower right foreground. 21 *x* 18 *inches*

[NUMBER 34]

275

34. *DUNRAVEN BOG, NOVA SCOTIA*

Profile figure of a hunter standing in a sombre bog to the right of the remains of a blasted tree, blowing a moose horn, his left hand holding a rifle. The bog landscape is dominated by the cloudy blue sky with a menacing full moon. Signed at lower right GEORGE LUKS, and inscribed on back of canvas, with title. 25 *x* 30 *inches*

Painted in 1919

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

[See illustration]

725

35. *BOY WITH PLAID WRAP*

Head and shoulders of a young brown-haired boy with dark eyes; his neck and shoulders wrapped in a bold white and blue-black plaid shawl; brown background. Signed at lower right GEORGE LUKS. 20 *x* 16 *inches*

36. *NOVA SCOTIA,* 1919

A foreground of massive moss-covered boulders, from which spring bent trees with autumnal foliage; the background an impenetrable green forest. Signed on back of canvas, with title. 25 *x* 30 *inches*

37. *BOY WITH A BOWL OF VEGETABLES (BILLY)*

Three-quarter-length seated figure, facing the observer, of a boy in a white smock, holding a large bowl of carrots and green vegetables; vertically banded light greenish background. Signed at lower right GEORGE LUKS.
30 *x* 25 *inches*

38. *BERKS COUNTY, PA.*

Panorama of densely foliated woods and red ploughed fields; in the distance a white church with red steeple is silhouetted against the low purple and blue hills. Gray blue cloudless sky. Signed on back of canvas, and with title.
25 *x* 36 *inches*

39. *THE LILAC BONNET*

Seated portrait of a dark-eyed little girl clad in a rose-dotted taupe dress, looking to half right, and holding in her hands a lilac bonnet trimmed with pink roses and blue streamers, which is resting upon the voluminous folds of her hoop skirt; dark green background. Signed at lower left GEORGE LUKS.
30 *x* 25 *inches*

40. *MAN FEEDING CHICKENS*

Impressionistic landscape of a sunlit farmyard, including a brilliant green field with fallen autumnal leaves, and a profile figure of a man with blue pail feeding red chickens; in the background orange colored farm buildings, with a rail fence beneath a bright yellow sky. 25 *x* 30 *inches*

Exhibited at the Macbeth Gallery, New York, 1910

41. *NOVA SCOTIA GUIDES IN A STORM ON LAKE ROSSIGNOL*

A green rowboat with red gunwales pitching upon turbulent waters, and carrying two men struggling with the aid of yellow oars to maneuver its course; ominous gray sky and cobalt blue lake in the background. Signed at lower right GEORGE LUKS, and on back of canvas, with title.
25 *x* 32 *inches*

Painted in 1919

Exhibited at the Kraushaar Art Galleries, New York

[NUMBER 42]

3cc

42. *THE LITTLE BLONDE GIRL*

Bust-portrait, looking toward the observer, of a young girl with blonde hair and dark blue eyes, a deep green and brown plaid shawl draped over her shoulders; brown background. Signed at lower left GEORGE LUKS.

Board: 22 x 18 inches

[See illustration]

[NUMBER 43]

43. *LAUGHING NUDE*

Semi-reclining three-quarter-length nude figure of a laughing brown-haired girl, posing upon a shaded blue sofa against black and red drapery. Signed at lower left GEORGE LUKS. 30 *x* 25 *inches*

Exhibited at the Rehn Galleries, New York

[See illustration]

[NUMBER 44]

2 50

44. *THE GIRL IN THE RED DRESS (BETTY)*

Three-quarter-length seated figure of a little girl facing the observer, with large blue eyes, wearing brown hat and russet red dress; greenish-brown background. Signed at lower left GEORGE LUKS. 30 *x* 25 *inches*

[See illustration]

45. *THOMPSON AND BLEECKER STREETS, NEW YORK CITY*

Street scene depicting a row of vegetable- and fruit-laden pushcarts, with background of groups of pedestrians and brightly colored tenements decorated with awnings. 20 *x* 30 *inches*

Exhibited at the Rehn Galleries, New York

46. *THE STREET PREACHER*

Three-quarter-length figure of an old white-bearded preacher wearing a black coat and a large black felt hat, his face turned to the right while shouting his frenzied sermon; in his upraised left hand he holds an open book, his right hand resting upon his chest. Signed at lower right GEORGE LUKS. 30 *x* 25 *inches*

Exhibited at the Kraushaar Art Galleries, New York, 1924

Exhibited at the Rehn Galleries, New York

47. *SALMON FISHING: MEDWAY RIVER*

In the foreground rushing water churns over massive rocks, with a calm pool in the middle distance; at the left, a profile figure of a fisherman wearing yellow shirt and holding a bent rod, outlined against a dark green heavily foliated forest. Signed on back of canvas, with title. 25 *x* 30 *inches*

Painted in 1919

48. *KATIE*

Waist-length figure of a seated young girl to half right with black bobbed hair, smiling at the observer and wearing a deep purple dress; bright blue background. Signed at lower right GEORGE LUKS. 24 *x* 20 *inches*

Exhibited at the Rehn Galleries, New York

49. *OLD WOMAN WITH A SNOW BROOM*

Standing figure of a very old woman in a deep purple dress and black cloak, sweeping snow; the dark gray-blue background suggests a city veiled in snow. Signed at lower left GEORGE LUKS. 30 *x* 25 *inches*

50. *TROUT FISHING: THE 'SCREECHER'*

A fisherman with upraised bent rod and yellow creel over his shoulder stands upon an enormous fallen tree resting in midstream on a mass of rocks and swirling waters. Signed at lower left GEORGE LUKS, and on back of canvas, with title. 25 *x* 30 *inches*

Painted in 1919

[NUMBER 51]

250

51. *WILD GEESE, QUEENS COUNTY, NOVA SCOTIA*

A gaggle of white geese floating on the violet blue waters of a river bend; in the background a marshy shore dense with dark green foliage. Signed at lower right GEORGE LUKS, and on back of canvas, with title.

25 *x* 30 *inches*

Painted in 1919

Exhibited at the Kraushaar Art Galleries, New York, 1924

Exhibited at the Rehn Galleries, New York

[See illustration]

450

52. *ALLEN STREET, NEW YORK CITY*

View of a street with vendors displaying their colorful wares, and various white-shawled women examining rugs and foods; in the centre a dark figure of a woman mounting to the second-floor dress shop with colorfully clothed manikins in the window. Signed at lower right GEORGE LUKS. 32 *x* 45 *inches*

Exhibited at the Kraushaar Art Galleries, New York

53. *CLIMBING THE 'SCREECHER'*

In the foreground deep blue and gray rapid waters churning over rocks; at the upper right a black canoe with a yellow figure, struggling upstream. Signed at lower right GEORGE LUKS, and on back of canvas, with title.

25 *x* 30 *inches*

Painted in 1919

54. *THE MAN WITH THE VIOLIN*

Three-quarter-length portrait of a bearded old man wearing an olive green suit, blue shirt and a black hat, seated with his left arm resting against the back of a wooden chair, and holding across his knees a violin and bow. Signed at lower left GEORGE LUKS. 36 *x* 30 *inches*

Esposizione Internazionale d'Arte della Citta di Venezia, Venice, 1920

55. *PORTRAIT OF LORE, NIECE OF THE ARTIST*

Seated portrait of a red-haired young girl with blue eyes, her arms resting upon her knees and supporting her chin in her hands; she wears a russet gown trimmed with white cuffs. At the left is perched a cobalt blue parrot with green and yellow head feathers; dark brown background. Inscribed on back of canvas. 44 *x* 35 *inches*

Fifth Annual Circuit Exhibition, National Association of Portrait Painters, New York, 1915

56. *HENRY*

A young freckle-faced boy wearing brilliant cobalt blue overalls and white shirt, seated on a chair before a large box of potatoes and looking to half right, his arms resting on his knees, and holding a paring knife; background equally divided into shaded deep browns and light grays. 36 *x* 30 *inches*

Exhibited at the Rehn Galleries, New York

Eighth Exhibition of Contemporary American Painting, Cleveland Museum of Art, Cleveland, O., 1928

57. *A PRE-WAR GRADUATE (THE ARTIST'S NIECE, LORE)*

Three-quarter-length portrait of a girl with blond curls looking to half left, wearing a dark blue gown with wide white shawl and broad-brimmed hat; emerald green and dark blue background. Signed at lower left GEORGE LUKS, and on back of canvas. 45 *x* 39 *inches*

Painted in 1927

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Thirty-Fifth Annual Exhibition, Cincinnati Museum Association, Cincinnati, O., 1928

Exhibited at the Rehn Galleries, New York

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[NUMBER 58]

58. *KNITTING FOR THE SOLDIERS: HIGHBRIDGE PARK*

A group of six ladies in colorful wraps seated knitting before two baby carriages, in a snowy park landscape with a blue-gray vista of trees in the background. Signed at lower left GEORGE LUKS. 30 *x* 36 *inches*

One Hundred Twenty-Sixth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1931

Exhibited at the Rhode Island School of Design, Providence, R. I

175.

[See illustration]

59. *LUCIA*

Three-quarter-length figure of a blue-eyed girl with long straw-blonde hair, sitting on a tufted violet-blue bench with clasped hands resting in her lap, and wearing a lavender dress; brilliant emerald green background. Signed at lower right GEORGE LUKS. 41 *x* 36 *inches*

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

One Hundred and Twenty-Third Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1928

[NUMBER 60]

255

60. *MOTHER AND CHILD*

A woman dressed in red, with closed eyes, is depicted seated, facing to half left, embracing the cheek of the little girl whom she holds with clasped arms on her lap; the child has her arms about her mother's neck, and wears a green dress. Olive green background. Signed at lower right GEORGE LUKS.

30 *x* 25 *inches*

[See illustration]

[NUMBER 61]

1100

61. *THE WHITE MACAW*

Half-length figure of brown-haired young woman in *décolleté* gray gown, with head slightly bent, looking coyly at the observer, her face shadowed by a large-brimmed hat adorned with white macaw feathers; dark brown background. Signed at lower right GEORGE LUKS. 30 *x* 25 *inches*

Painted in 1921

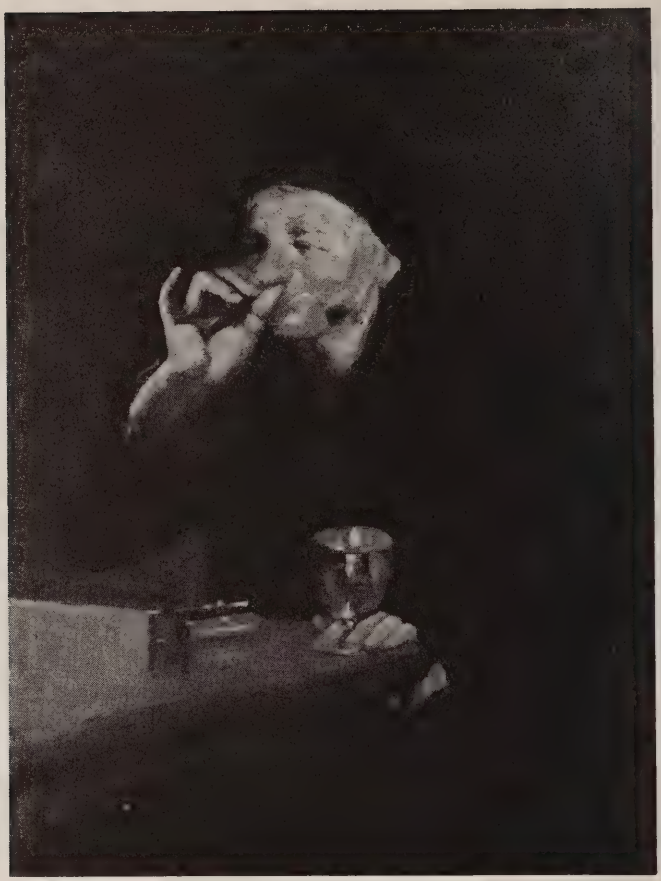
Exhibited at the Cleveland Museum of Art, Cleveland, O.

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Kraushaar Art Galleries, New York, 1922

Exhibited at the Rehn Galleries, New York

[See illustration]



[NUMBER 62]

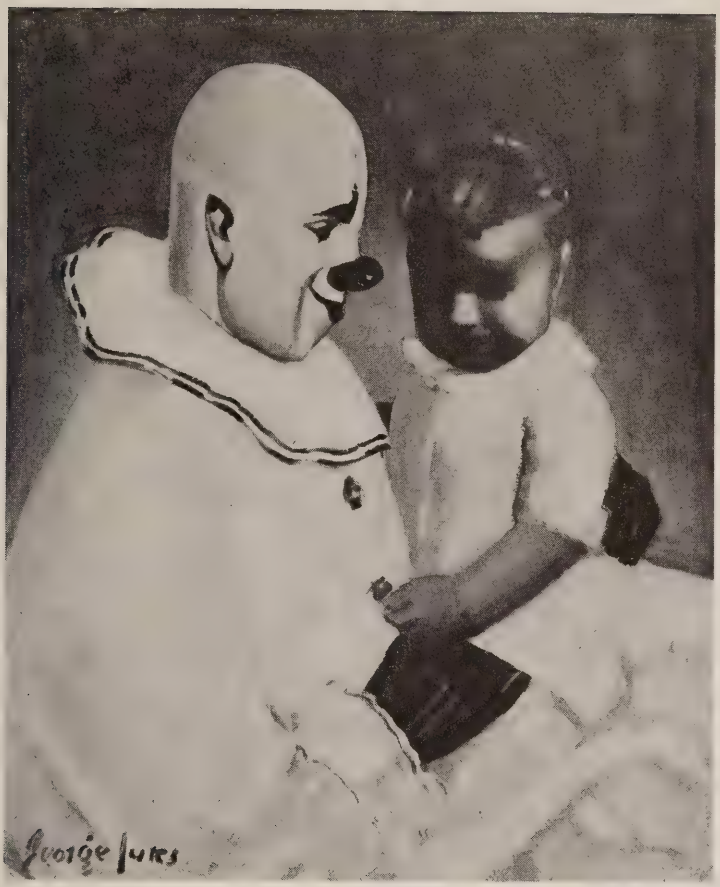
2000

62. *PENNSYLVANIA DUTCH WOMAN TAKING SNUFF*

Three-quarter-length seated figure of an old woman dressed in black, holding her right hand to her nose, before a table upon which rests a red snuff box and a glass goblet; dark olive green background. Signed at lower right GEORGE LUKS. 36 *x* 26 *inches*

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

[See illustration]



[NUMBER 63]

1300

63. *ENTR'ACTE*

Profile to the right of a seated clown, his head and face painted white and accented with black eyebrows, lips and bulbous nose, wearing a white costume with black-trimmed ruff and gloves; he holds upon his lap a little blond-haired boy also clothed in white. Shaded orange background. Signed at lower left GEORGE LUKS. 30 *x* 25 *inches*

Twenty-Seventh Annual Exhibition of Paintings by American Artists, City Art Museum, St. Louis, Mo., 1932

First Biennial Exhibition of Contemporary American Painting, Whitney Museum of Art, New York, 1932-33

Exhibited at the Rehn Galleries, New York

[See illustration]

64. *GRENADINE*

A brilliant red-haired and blue-eyed young girl wearing a white robe and sitting on a dark sofa before a table, her right hand clasping the neck of a full grenadine bottle placed beside a green goblet, her left hand on her hip; white background. Signed at lower right GEORGE LUKS. 30 *x* 25 *inches*

Exhibited at the New England Art Society, Boston, Mass.

Exhibited at the Rhode Island School of Design, Providence, R. I.

Exhibited at the Rehn Galleries, New York

65. *THE BASSOON PLAYER*

Figure of a dark-haired man wearing pierrot costume of black shirt embellished with brilliant green ruffs at neck and sleeves, and green trousers, seated holding a bassoon in both hands with right arm resting wearily on a large red drum; deep blue backdrop. Signed at lower left GEORGE LUKS.

45 *x* 39 *inches*

Tenth Exhibition of Contemporary American Oil Painting, Cleveland Museum of Art, Cleveland, O., 1930

One Hundred and Twenty-Fifth Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1930

Twelfth Exhibition of Contemporary American Oil Paintings, Corcoran Gallery of Art, Washington, D. C., 1930-31

66. *DANTY*

Seated figure of a young boy with red hair and clasped hands, facing the observer, his greenish brown suit almost completely hidden by a green and red Scotch plaid steamer rug which is draped over his left shoulder. Signed at lower right GEORGE LUKS, and on back of canvas, with title.

42 *x* 24 *inches*

Painted in 1915

One Hundred and Twenty-First Annual Exhibition, Pennsylvania Academy of the Fine Arts, Philadelphia, Pa., 1926

Twentieth Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, Buffalo, N. Y., 1926

Exhibited at the Rehn Galleries, New York

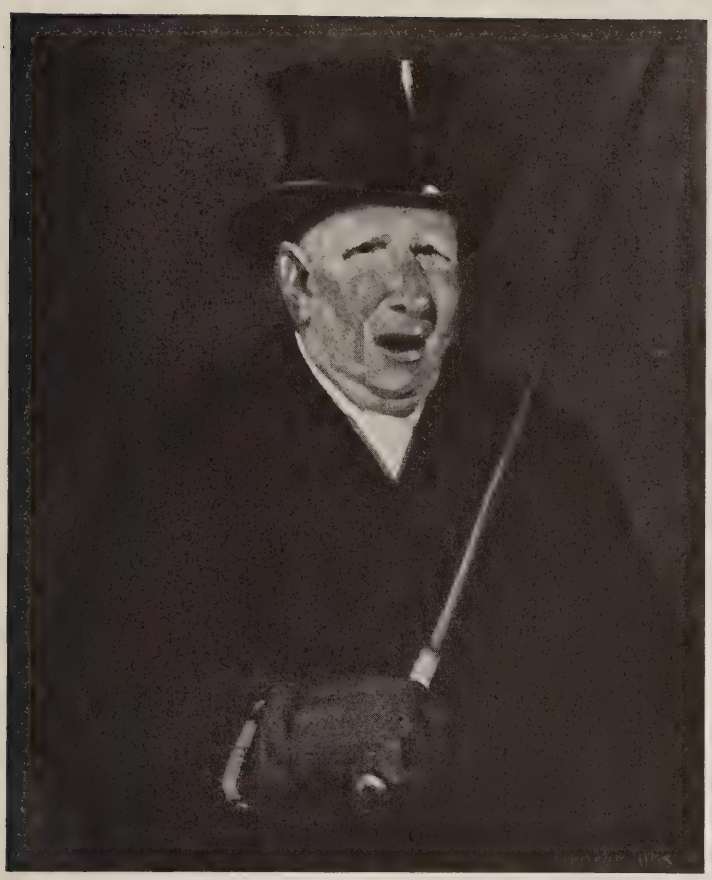
Exhibited at the St. Louis Art Galleries, St. Louis, Mo.

67. *THE SIBYL*

Three-quarter-length figure of a stooping white-haired and ruddy-complexioned old woman, wearing russet-colored cape over a dark brown dress, and carrying in her right hand an oblong box of fortune cards upon which are perched a pair of bright emerald green parakeets with yellow beaks; brown background. Signed at lower right GEORGE LUKS. 43 *x* 38 *inches*

Exhibited at Randolph-Macon Woman's College, Lynchburg, Va.

Exhibited at the Worcester Art Museum, Worcester, Mass.



[NUMBER 68]

1300

68. *NEW YORK CABBY*

Half-length seated figure of a ruddy-complexioned coachman clad in black coat and top hat, with white stock, his lips parted in command, and his brown-gloved right hand grasping a whip; olive green background. Signed at lower right GEORGE LUKS, and on back of canvas, with title. 30 *x* 25 *inches*

Painted in 1921

Exhibited at the Cleveland Museum of Art, Cleveland, O.

Exhibited at the Kraushaar Art Galleries, New York, 1922

Exhibited at the Rehn Gallery, New York

Exhibited at the Whitney Museum of American Art, New York, 1937

[See illustration]

The Twelve "New York Nights"

The following twelve paintings [*Nos. 69 to 74 inclusive*] *of old New York drinking places, will be offered first as an entire group and second in pairs as catalogued, the higher total determining the ultimate purchasers.* Eleven were illustrated in *Vanity Fair,* January 1924, pp. 20 and 21. Benjamin DeCasseres wrote of them in this publication: "Into these eleven pictures, reproductions of oil paintings enlarged from sketches made on the spot in the Good Old Days, Luks put his last artistic energies—and also the dynamic vigor, chortling gusto, the lecherous love of life in its robustious fullness that set him apart from all other American artists and made of him a legend before his death. I saw him at work on these pictures, the most inspirational of his later period, and he was possessed of a kind of fury and demonic joy. 'They are', he said to me while painting them, 'my salute from the Huneker-Luks Barrel House Barricades to the Sons of the Restoration!'" The entire series has been exhibited at the Rehn Galleries, New York.

700.

69. *AT MOUQUIN'S* and *FOOTBALL NIGHT AT JACK'S: TWO PAINTINGS*

Three men at bottle-laden tables with reflecting mirror background; and a group of brawling men with a seated man at a table in the background. Painted *en grisaille,* and signed at lower right GEORGE LUKS.

Board: 16 *x* 20 *inches*

Note: The three magnates in the painting *At Mouquin's* are Jim Huneker, Jim Moore and Jim Gregg—the "Three Jims" of this rollicking era, described in the author's papers as "hail fellows, well-wet". The following is also extracted from the author's papers: "Football night in Jack's —nothing but touchdowns".

[See illustration]

535

70. *THE HAYMARKET IN SIXTH AVENUE* and *PADDY THE PIG'S: TWO PAINTINGS*

An outdoor cafe depicting elegantly dressed ladies and men with top hats at tables, with a background of dancing couples; and a group of drunken men embracing and singing in various poses before a bar. Both painted *en grisaille,* and signed at lower left and lower right, respectively, GEORGE LUKS.

Board: 16 *x* 20 *inches*

Note: The following is extracted from the author's papers: "The Haymarket, in Sixth avenue: a celebrated dance-hall of two dimensions—broads and horizontals. The stout gentleman is Fatty Bates, famous whip. He ponders on the Kantian Categories while the Thing-in-Itself passes under his very nose". "Paddy the Pig's at Sixth Avenue and Thirty-Sixth Street. The big fellow is the Pig himself singing 'My Mother Was a Lady'. The two kissing jagasses [*sic*] will soon be frisked of watches, cuff-links and all loose gold teeth".

[See illustration]

[NUMBER 69]

[NUMBER 70]

71. *THE NAIL BROTHERS* and *MEN AT SWEENEY'S: TWO PAINTINGS*

Interior view depicting a young woman sitting at a table being serenaded by three colored minstrels in top hats; and a bottle-littered table at which are seated bearded men wearing hats, before whom stands a man with a raised bottle. Both painted *en grisaille,* and signed at lower left and lower right, respectively, GEORGE LUKS. *Board:* 16 *x* 20 *inches*

Note: The following is extracted from the author's papers: "Nail Brothers' high and low yaller joint in Third avenue. The troubadours are trying to lure the black Thaïs to Higher Things—third floor back". "Sweeney's place in Canal street: men of the Auld Palestine sod in merrie session".

72. *AT MARIA'S* and *HIGH TIDE AT LUCHOW'S: TWO PAINTINGS*

A large gathering of men and women seated about a table with bottles, two men in the background with upraised hands holding bottles and glasses; and a seated sprawling man holding aloft two beer mugs, and surrounded by men gesticulating with mugs in a toast, one collapsed over a table. Both painted *en grisaille,* and signed at lower right GEORGE LUKS. *Board:* 16 *x* 20 *inches*

Note: The following is extracted from the author's papers: "The founding of the Friendly Sons of Saint Bacchus in Macdougal street: Henry James, James Huneker, Julian Hawthorne, Brander Matthews, George Luks, Rip Anthony, Bob Davis—pick 'em out!" Everybody knows Lüchow's: the figure in the foreground with the twin mugs is August Lüchow himself.

73. *JOEL'S FAMOUS BOHEMIA* and *SIESTA TIME AT THE TUB OF BLOOD: TWO PAINTINGS*

A voluptuous woman in evening dress and a man standing in front of a table, toasting each other to the accompaniment of the café violinist; and a group of drunken men and women sprawling and brawling before a bar with the barman poised ready to intervene. Both painted *en grisaille,* and signed at lower right and lower left GEORGE LUKS. *Board:* 16 *x* 20 *inches*

Note: The following is extracted from the author's papers: "Joel's Bohemia in Forty-first street. The tall gentleman is Joel himself, Impresario-Caterer to all the arts. Note Teddy Marks, famous play producer, with handle-bar mustache. He is talking to Maude Anderson, best-known pidooka of her day. Her bosom overlooked both rivers". The Tub-of-Blood was in West 36th Street.

74. *CAREY'S HOLE IN THE WALL* and *SCOTTY LAVELLE'S PLACE: TWO PAINTINGS*

A man being thrown out into the street accompanied by hat and cane; and three drunken blades wearing top hats and carrying canes being greeted at the bar door by the proprietor. Both painted *en grisaille,* and signed at lower right GEORGE LUKS. *Board:* 16 *x* 20 *inches*

Note: The following is extracted from the author's papers: "Carey's Hole-in-the-Wall in East Thirteenth street—a Man-About-Town hits a new low". "Chuck Connors prepares to receive at Scotty Lavelle's place in Doyers Street two newspaper men out for a scoop".

[NUMBER 75]

1100—

75. *THE FORTUNE TELLER*

Three-quarter-length seated figure of a white-haired old woman in greenish black dress, with a yellow-eyed owl resting on her lap, holding a red playing card in her right hand and pointing upward with her left thumb, while a bearded gentleman in blue peers over her left shoulder; bluish gray background. 44 *x* 37 *inches*

Note: This was the last picture painted by George Luks, and was almost completed by him at the time of his death in New York on October 30, 1933.

Fourteenth Exhibition of Contemporary American Oil Painting, Cleveland Museum of Art, Cleveland, O., 1934

[See illustration]

76. *THE MAN WITH THE COCKATOO*

Three-quarter-length figure of a man smiling at the brilliant sulphur-crested white cockatoo held in his right hand; in his left hand is a large blue bowl. Below the cockatoo is a pale yellow tray resting on a table. Signed at lower right GEORGE LUKS, and dated 1924. 45 *x* 38 *inches*

Exhibited at the Art Institute of Chicago, Chicago, Ill., 1934

Annual Exhibition of Selected Paintings by American Artists, Detroit Institute of Arts, Detroit, Mich.

Exhibited at the Rhode Island School of Design, Providence, R. I.

Exhibited at the Pennsylvania Museum of Art, Philadelphia, Pa.

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Rehn Galleries, New York

[See illustration]

[NUMBER 76]

77. *MAHANOY CITY, PA.*

1450

Colorful hilltop panorama of rooftops of a mining town, beyond which lie huge dark blue and black mounds of slag; in the foreground a thick cloud of dust from a descending vehicle partially obscures a bright red church steeple surmounted by a gilded cross. Signed at lower left GEORGE LUKS.

50 *x* 60 *inches*

Exhibited at the Museum of Modern Art, New York

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Philadelphia Museum of Art, Philadelphia, Pa.

Exhibited at the Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.

Exhibited at the Newark Museum, Newark, N. J., 1933-34, no. 61, illustrated in the catalogue

Exhibited at the Rehn Galleries, New York

Exhibited at the Brooklyn Museum, New York, 1944

[See illustration]

[NUMBER 77]

78. *SATURDAY NIGHT*

Standing profile figure to the right of a rotund white-haired Pennsylvania Dutch woman in blue robe, in the process of shaving an old man with upturned head, a white napkin under his chin, seated in a low chair; dark brown shadowy background. Signed at lower right GEORGE LUKS.

1200—

42 *x* 34 *inches*

Exhibited at the Philadelphia Museum of Art, Philadelphia, Pa.

Exhibited at the Museum of Modern Art, New York

Exhibited at the Whitney Museum of American Art, New York

Exhibited at the Rehn Galleries, New York

Illustrated in Elisabeth Luther Cary, *George Luks—American Artists Series,* (Whitney Museum of American Art), 1931, p. 33

[See illustration]

[NUMBER 78]

79. *THE BREAKER BOYS*

Three boys sorting loose coal; in the foreground a boy in black with his back to the observer aids his companion, wearing gray cap and light shirt; to the right the third boy works alone; in the upper left-hand corner a light gleams out from a window into the dark shadowy blue foreground. Signed at lower left GEORGE LUKS. 50 *x* 60 *inches*

Sesqui-Centennial International Exposition, Philadelphia, Pa., 1926

Fourteenth Annual Exhibition of American Paintings and Sculpture, Art Institute of Chicago, Chicago, Ill., 1927

Twenty-First Annual Exhibition of Selected Paintings by American Artists, Albright Art Gallery, Buffalo, N. Y., 1927

Exhibited at the Rehn Galleries, New York

80. *THE MINER*

Seated figure of a miner with hands resting on his knees, in his right hand listlessly holding a lunch box and bottle; dark piercing eyes look out from under his cap, and a glowing pipe is firmly held in his mouth; dark greenish blue background. Signed at lower right GEORGE LUKS, *Pottsville, Pa.* 60 *x* 50 *inches*

Exhibited at the Pennsylvania Museum of Art, Philadelphia, Pa., 1935

Exhibited at the Whitney Museum of American Art, New York

Exhibited at the Rehn Galleries, New York

Illustrated in Elisabeth Luther Cary, *George Luks,—American Artists Series* (Whitney Museum of American Art), 1931, p. 29

81. *ANN PRATT OF MALDEN BRIDGE*

Seated figure of a squat white-haired lady smiling at the observer, wearing high-crowned purple hat and orchid ensemble enhanced with white cuffs, collarand shoes; her hands clasping a bouquet of delphinium and roses, lying across her lap; pale green background. Signed at lower right GEORGE LUKS. 60 *x* 40 *inches*

Exhibited at the Carnegie Institute, Pittsburgh, Pa.

Exhibited at the Pennsylvania Museum of Art, Philadelphia, Pa., 1933

Exhibited at the Whitney Museum of American Art, New York

Exhibited at the Rehn Galleries, New York

Illustrated in Elisabeth Luther Cary, *George Luks,—American Artists Series* (Whitney Museum of American Art), 1931, p. 23

[NUMBER 82]

225—

82. *ROUNDHOUSES AT HIGHBRIDGE*

Roundhouses and trains at the left, situated on the bank of a winding river, from which emerge dense vertically rising streams of gray and white smoke; a small boat proceeds up the river toward a distant city veiled in smoke. Signed at lower left GEORGE LUKS. 30 *x* 36 *inches*

Exhibited at the Kraushaar Art Galleries, New York

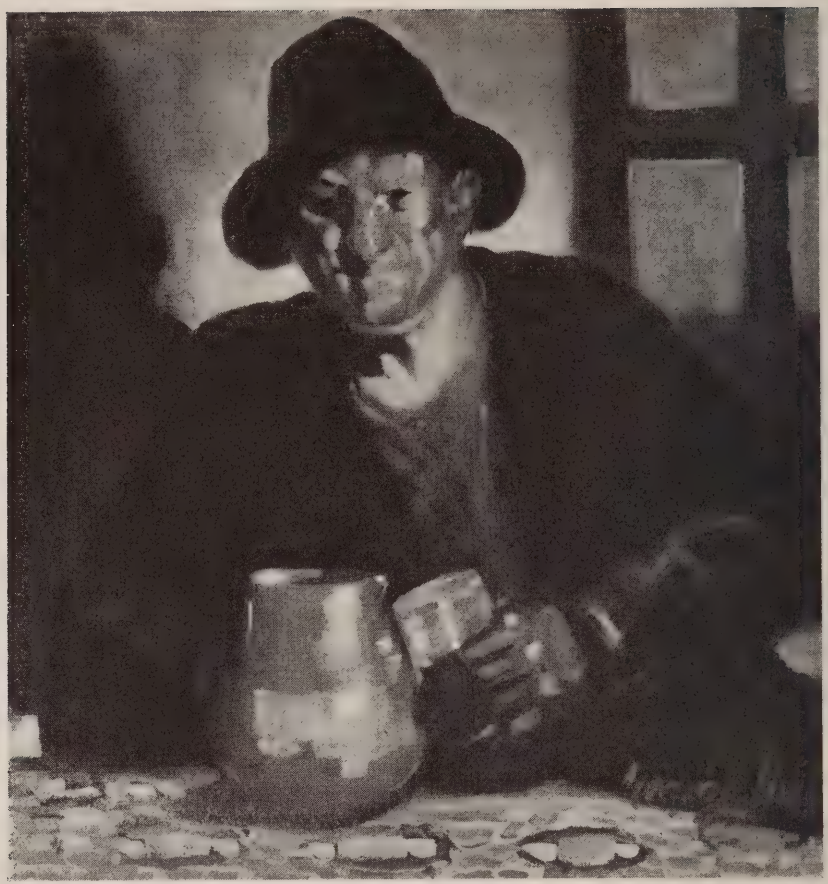
Exhibited at the Dayton Museum, Dayton, O.

[See illustration]

175—

83. *MAINE FISHERMAN*

Half-length portrait of a brilliant ruddy-complexioned and mustached fisherman, dressed in green visored cap and butcher blue coat with yellow shirt visible at the throat; with arms crossed upon his chest, before a brown background. 30 *x* 25 *inches*



[NUMBER 84]

275

84. *THE OLD FISHERMAN*

A smiling old fisherman, clad in black oilskins and sou'wester, seated before a blue-tiled table, his right hand holding a pitcher, his left a tumbler; in the background a window frame. Signed at lower right GEORGE LUKS.

28 *x* 26 *inches*

[See illustration]

85. *ST. CLAIR, SCHUYKILL CO., PA.*

A night scene in a mining village, with an arched bridge in the left foreground spanning a dark river on whose banks are a row of houses dominated by the moonlit bulbous spires and roof of a church, flanked by red houses; deep blue and green sky. Signed at lower right GEORGE LUKS, and on back of canvas, with title. 40 *x* 46 *inches*

Painted in 1925

86. *BABY IN WHITE*

A blonde-haired seated baby portrayed looking at the observer with dark eyes and pouting mouth, wearing a white dress with circular yoke; his chubby arms and hands resting on his lap. Shadowed blue-gray background. Signed at lower right GEORGE LUKS. 20 *x* 16 *inches*

87. *THE 'COUNTESS'*

An orange-kerchiefed woman with shadowed and pensive face slightly bowed, wearing a blue dress and holding in her rough hands a cup and saucer. Signed at lower left GEORGE LUKS, and back of panel, with title.

Panel: 22 *x* 16 *inches*

Painted in 1929

88. *SHENANDOAH, PA., BOYHOOD HOME OF THE ARTIST*

A colorful mass of small frame miners' cottages closely packed together, dominated by the large Catholic church with its domes and two spires brilliantly silhouetted against a golden sunset sky. Signed at lower right GEORGE LUKS. 24 *x* 25 *inches*

Annual Exhibition, New England Society of Contemporary Art, Boston, Mass., 1930-31

89. *GIRL IN A CLOCHE HAT*

Half-length figure a black-haired young girl sitting on a bench, wearing a brown cloche hat and an opened brown coat exposing a dull orange dress; plain olive green background. Signed at lower right GEORGE LUKS.

24 *x* 20 *inches*

90. *BETTY*

Head and shoulders of a little girl with brown eyes and brown bobbed hair, wearing an orchid-purple dress; emerald green background. Signed at lower left GEORGE LUKS. *Panel:* 12 *x* 9 *inches*

[END OF SALE]

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